

Nov. 21-27



This paper was produced
on Tuesday. On Wednesday
we were on Strike with
YOU.

The McGill Daily
volume 86 • number 32
November 21 — 27, 1996
We killed Kurt Cobain since 1911

McGILL

by anupgrewal

"We are concerned for the out-of-province students, the foreign students..." commented Nicholas Ducharme, Responsi-

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It was a sight many thought they'd never see at McGill.

A sea of blue cards, all inscribed with the word "Yes", thrust into the air at a General Assembly. Over 500 undergraduate students packed into the Shatner ballroom — all eager to vote even before the debate drew to a close.

The debate was over before it even began. With the con microphone standing surprisingly empty, students lined up across the room to voice their support for a city-wide student strike. Suddenly, all kinds of McGill students were coming out of the woodwork, eager to reject tuition fee hikes.

With this sudden and unexpected show of support, McGill finally joined all the CEGEPs who have been striking since last month. The move followed the latest projected cutback to Québec's education sector — \$700 million, the largest chunk to date. It also came just after Monday's announcement of tuition fee increases for out-of-

province students.

It may mark the beginning of a new era for McGill students.

In the past, demonstrations against the coming cuts have been virtually ignored by the students of this University. But while McGill students were sleeping, the francophone students in this city were getting organized.

Their mobilisation culminated with the committed activism of the last month, as over 20 CEGEPs across Québec voted to strike, demanding that provincial Education Minister Pauline Marois commit herself to accessible and quality education. Last Thursday some students even occupied government offices.

On Monday, the strikers may have won our first battle. Even as Marois announced tuition fee hikes for out-of-province stu-

dents, she promised that tuition fees for Québec students will be frozen for the next year.

It is not enough. Her announcement pits out-of-province students against those from Québec. Tuition fees have already risen in other provinces,

but that's because those students are being ignored by their governments. We don't have to accept those terms.

With a \$700 million cutback looming over us, a limited tuition freeze is nowhere near enough. Québec's student

movement cannot allow itself to be satisfied with this empty gesture. If we lose steam now, who will lose their right to accessible education tomorrow?

If the government goes ahead with this cut, universities may be forced to sacrifice more essential components of a quality education as the drive to 'downsize' gains momentum.

Until now, McGill students have had little to say in the struggle to preserve accessible education, which may be why Marois decided to target our sizable out-of-province population in the first place. She never expected a reaction.

But this week's sudden mobilisation may set a whole new course of events — if we want to maintain our education, it will have to.

— The staff of the McGill Daily



SSMU PRESIDENT CHRIS CARTER PRESENTS THE STRIKE MOTION TO A GENERAL ASSEMBLY: FIRST STEP OR LAST STEP?

DAILY PHOTO BY LUCY ATKINSON

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letters

McGill's scapegoats

To the Daily,

McGill's Board of Governors decided to raise tuition fees for international students. The decision will affect first international students in management and dentistry. Annual tuition fees for international students will be increased from \$8 000 to \$12 000 for management students and to \$32 000 for dentistry students. Even though new fees will not apply to currently enrolled students, it is apparent that McGill can willingly and unilaterally increase fees for international students at anytime whenever they feel it necessary.

Since off-campus employment is illegal, most scholarships are strictly restricted to Canadian citizens and permanent residents, and McGill rarely provides on-campus jobs, international students are doomed to depend on other financial support, such as family funds for their continuation of higher learning.

Some students say that international students do not necessarily have the right to be subsidised by a government they don't pay taxes to (Tribune Nov. 12). "Current international student fees reflect the reality of government subsidies": International students pay at least twice

as much as Canadians. I cannot but feel that McGill is more determined than ever to choose international students as "scapegoats" for its budget deficit. McGill cannot touch on Canadian tuition fees, for it is afraid of Canadian students' reaction. Because international students are generally diverse and loosely organized, McGill targets "the right prey" from its own point of view. McGill's decision to collect more money from international students is outrageous and improper. McGill must reveal on what basis it has reached the improper decision to unilaterally increase international fees.

If McGill insists on making poorly protected international students pay incredibly more for the sake of its budget deficit, McGill is no more an academic unit properly called university. Rather it would be regarded as a big corporation which tries to make money.

Hyondo Park
Ph.D. 2 Islamic Studies

**Its a bird, its a plane,
no . . . its a fly**

To the Daily,

I'm a fly because I always annoy the people I'm around. My legs are way skinnier than my body. I become inactive and sleep lots

when its cold. Sometimes I bite. I'm a fly. I'm a fly. I'm a fly.

Frederlqué Loran Yalala

**Talk about crossing
the picket lines!**

To the Daily,

This Monday, as I walked into my geography class, the teacher Oliver Coomes announced that an exam worth 20% of the final grade would take place on Wednesday November 20 (yesterday, the day of the strike) regardless of students' decisions to strike that day. Met by a wave of protest coming from some students, Dr. Coomes argued that although he was very sympathetic to the student's plight, he was constrained by regulations. As he heard the rumors of a possible strike, he asked for advice from the chair of the geography department which in turn inquired to the Dean of Science about the procedure. The latter was quoted by Coomes as having said that "there is no legal context" for postponing the exam. Different from labour negotiations of the TAs, McGill students have no legal reason to strike. In addition, Coomes argued that it was impossible to place the exam at a future date because that would violate a student protection measure which states that no exams can be

scheduled two weeks before the end of classes.

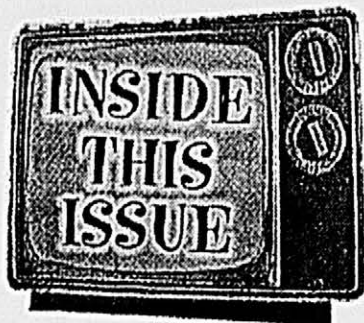
After class, some concerned students talked with Professor Coomes and Allen Shaver, the Dean of Science, to arrange for non-obligatory supplemental examination which would legally by-pass university restrictions. However, at the time of this writing, no conclusion was available.

This occurrence doesn't speak so much to the lack of solidarity from teachers or faculty representatives, but to bureaucratic constraints that discourages dialogue and empathy between the members of the McGill community. This institutionalisation of impassivity and indifference is the most effective way in which society is able to slaughter our youthful enthusiasm and our hope for a better society.

Daniel Schnitman
Arts U2

Erratum

The article, "McGill TA's Not Alone," dated November 18, 1996, by Kathleen Frederickson, states that there is a probable one-day strike scheduled for November 20. The strike is actually planned for November 27. The Daily regrets the error.



OF MEDIA MOGULS AND PEOPLE'S DEMOCRACY

An interview with James Winter
author of *Democracy's Oxygen*

by m-jmilloy

The scene outside the economic summit at the Sheraton three weeks ago was part chaos, part circus.

A spontaneous bonfire had been lit in front of the riot cops guarding the door, and long human chains of students danced around and through the crowd, chanting slogans and singing songs. A twenty-foot tall ghostly effigy of Lucien Bouchard was burning, right beside a group of anti-poverty activists serving free soup.

Meanwhile, inside the summit between the snack bars selling \$5 muffins and the CEOs comfortably ensconced in the lounge drinking scotch, the reporters were revolting: they couldn't plug their modems into the phones in the press room.

It was a scene media critic James Winter didn't witness, but could have imagined.

In his new book *Democracy's Oxygen*, Winter attacks the Canadian press for serving their capitalist masters at the expense of the public. He describes a press corps that has lost any ability to expose the links between corporate power and public policy, and refuses to mount any critique of government budget cutting beyond what should or should not be slashed.

His most radical notion — that democracy no longer exists in a country increasingly dominated by the corporate agenda of debts and deficits — seems increasingly relevant in an era in which three men, Conrad Black, Paul Desmarais and Ted Rogers, control the vast majority of the media that we read, watch and hear every day.

The *Daily* spoke with Winter about these issues at the Second Cup on St. Laurent.

Daily: Last month, a community group in Saskatchewan

started two new daily papers to compete with Conrad Black's monopoly in the province. Do you think that as more of the media is concentrated in less hands, there will

he wants

glory. And the best way to get it is in the P.M.s seat. It's hard to imagine that happening from where we are but five years ago it was hard to imagine where we are now. One thing we know is that William Randolph Hearst is a great hero of his... Hearst had an empire. Was wealthy.

And look at Black's other hero: Duplessis. He just happens to have been a dictator, by and large. There's no doubt whatsoever that for the last 20 years [Black's] been writing cheques for Mulroney... so there is no doubt that he

wants to be the power behind the scenes. The question

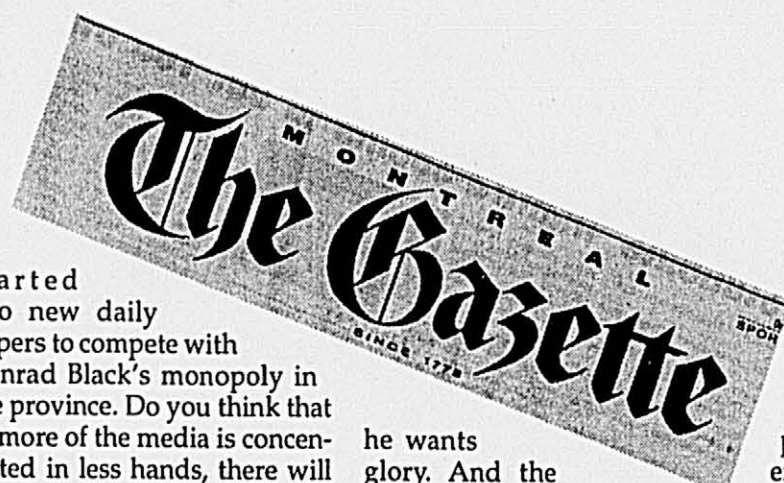
be more papers starting up?

James Winter: Black is creating a vacuum, and papers like this are going to spring up. There is a pretty simple equation operating here: if

you have fewer journalists, you're going to have less diversity and reduced quality. Black is taking papers that are already dreadful in the Southam chain, cutting back, firing journalists and making them even worse. People want good information and news, and this is where the vacuum is created.

D: And then there's Black's quest for political power... his friendships with Maggie [Thatcher], his idolisation of LBJ... How much stock do you put in the idea that Black is after being able to call up the Prime Minister and say x, y and z about decisions...

JW: He may ultimately run for office. He wants power, and



middle, and everyone else way over on the right.

D: But people like Black argue that that is what people want. They voted Reform, er, Conservative in Ontario...

and on and on.

We did a survey in downtown Windsor, and found that nine out of 100 people did not have enough to eat. And meanwhile, Ken Thompson [the owner of the *Globe and Mail*] is making

We did a survey in downtown Windsor, and found that nine out of 100 people did not have enough to eat. And meanwhile, Ken Thompson [the owner of the *Globe and Mail*] is making \$865,000 each day, just because he owns some shares. This is nuts.

JW: That's a distortion. Most of the people in Ontario voted against Chrétien, and against Mike Harris. It just so happens that they got elected because of the way our system works. To say that there is popular support for this is ludicrous.

I hope that if people get one thing out of this book it is the realisation that we're not living in a democracy. It's a wild stretch of the imagination that the people in government are our people. We're still looking for responsible government. In a sense, the worse things get, the better it is,

because he owns some shares. This is nuts.

They're very effective in their propaganda since they have a lot of people convinced that since he's making it, he's worth it. But eventually people are going to say that this kind of disparity is not acceptable.

Being an optimist, I don't see it continuing on. But the most educated people are the most indoctrinated people. Classical economics, for example, is the free-market free-enterprise bullshit. One of the shortcomings is that young-people are not critically minded enough, since they're not getting the education.

And journalists aren't any better. I did a journalism degree at Carleton, and it's just learning how to do the job. It's learning a parlour trick, and not nearly enough critical material. They would never read this book at Carleton.

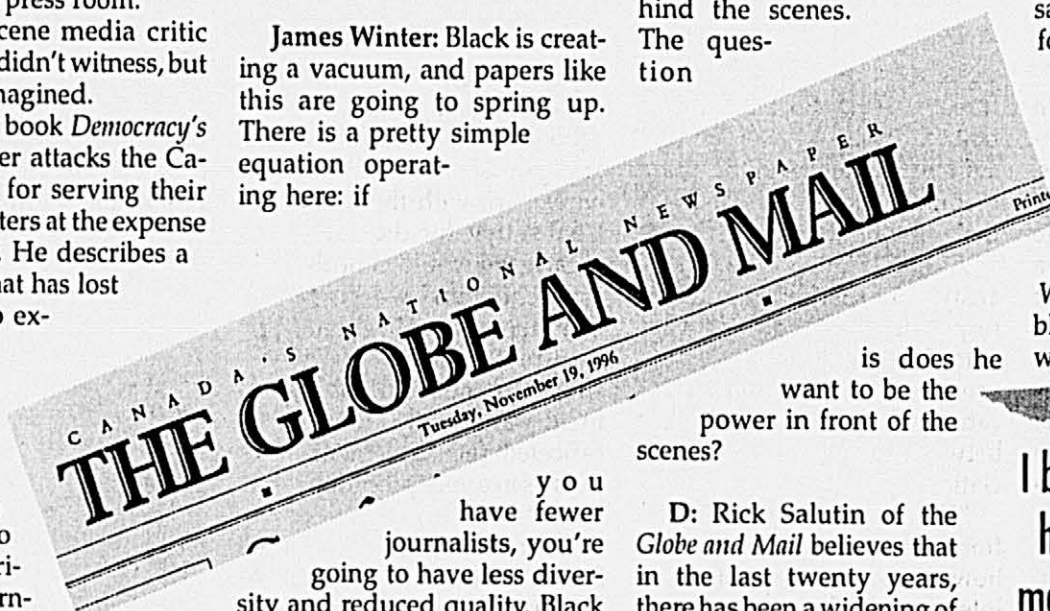
D: It's not a tremendously optimistic view that you paint...

JW: I think it is accurate. This is what's going on, but I'm optimistic about what can be done about it. I believe that the people hold ultimate power, to make whatever we want of the society. All we need to do is remove the shackles that are on our eyes, our ears and our minds. I think it was John Kenneth Galbraith who said "in order to be effectively manipulated, you must not know that you are being manipulated at all."

I believe that the people hold ultimate power, to make whatever we want of the society. All we need to do is remove the shackles that are on our eyes, our ears and our minds

because that will cement the changes that we need.

Black and these people are foolhardy. Because all they need to do is give people just a little bit to keep them in their place. But they're being so greedy; I think eventually it will work for their demise. It's hard to imagine people willing to take it, on



is does he want to be the power in front of the scenes?

D: Rick Salutin of the *Globe and Mail* believes that in the last twenty years, there has been a widening of 'acceptable' opinion in the newspapers. This seems to go against what you write in the book...

JW: Let's look at Southam. I can recall having some really good, diverse opinions in the *Windsor Star*. Now we're getting Andrew Coyne, Giles Gerson, Lorne Gunther... the guy who helped David Frum to organise the winds of change conference, these people are as far to the right as you can get. I think that there is far less diversity. The fact that Salutin is in the *Globe and Mail* is for the tokenism. There's Salutin on the left, Valpy in the

UP FRONT GOSSIP

Acting Out Productions' debut

by mkecullen

Backstabbing and hearsay are the messy parts of the arts world, a world that Acting Out Productions' first piece, *Gossip*, clothes in absurdity and pretension but ultimately draws you into.

A theatrical poke at the art establishment's predatory and slanderous practices on the surface, the adaptation of George F. Walker's piece to film noir by the cast of *Gossip* also offers a semblance of audience involvement.

Audience members are unwittingly invited to follow Power, a political columnist in solving the murder of an art patron. The struggle of Power's attempts to delve into the webs of deceit and disguises become the nexus of the play, as the audience observes him alternatively being sucked into the fray and standing apart from it. *Gossip* succeeds in placing the viewer into the mind of Power as events swirl around him. His

visible attempts to understand and unravel the plot echoes the sentiments of the audience who are at times equally lost.

Accompanying this sense of viewer involvement is the self-deprecating commentary of *Gossip* that is unmistakable, as several scenes play on the techniques of theatre itself.

"Just think of it as if you're in the middle of a play, boy... You're the protagonist. She's the comic relief. She has to be disposed of," says one character to her armed houseboy.

In another scene, Power's phony thoughts are aurally projected as he makes exasperating and surprised expressions — as if he didn't ask for it.

The theatrical pokes come at a price as the ambiance presented a unique challenge to the members of Acting Out Productions.

"Little things like having a pickle onstage becomes a problem," says director Melanie

Wiesenthal about the problems of decor and ambiance the adaptation presents.

Appropriately, all scenes are set in black and white and the cast makes a more or less convincing pitch at portraying the tension and melodrama of the genre.

Indeed, the production challenges of the play were part of the attraction of starting the fledgling theatre ensemble, composed of present and former English department majors. Exploring all the aspects of producing plays and giving members of the independent troupe wider experience made this venture a unique opportunity for many.

"We all put our own money into it," comments Wiesenthal about the personal stake each of the cast members have in the productions.

To this end, *Gossip* exhibits many attempts to set itself apart from average campus theatre.

The film noir translation represents a gamble that works surprisingly well. The depiction of the main character, Power, is decidedly unreporter-like as his role would seem to demand, but this seems to work in favour of *Gossip* as the character is set apart from the others.

The only character to wear colour costumes, Power's scenes are as comical as they are visually striking.

This is evidenced by Power's frequent exchanges with his newspaper boss, Baxter. (Baxter: "Don't call me a goddamn moron, Power. I'm your goddamn boss." Power: "You're my goddamn boss because your old man bought

this newspaper on a whim. A whim. He could have just as easily bought a hockey team and made you a puck.")

Ultimately, it's the other personas in the play who are more eccentric in character than Power, maintaining a balance to his colour non-conformity in the dramatic see-saw of *Gossip*.

Gossip runs from November 21-23, 28-30 at Morrice Hall.



BUREAUCRATS WILL BE BUREAUCRATS

The city of Montréal's recent moves to shut down the Centre interculturel Strathearn

by jessicalim

"This room is full of people who support the Centre interculturel Strathearn: a member of the corporation, a tenant, a neighbour..." declares president of the Comité des Citoyen(ne)s de Milton-Parc Lucia Kowaluk at last Thursday's press conference regarding the city's recent decision to cancel their contract with the Centre. Creating an atmosphere of intimacy and solidarity, Kowaluk proceeded to introduce each individual, giving their name, and their position with the Strathearn association. Members from local community groups like the Playwrights' Workshop, Opera Midi, and the Atelier gathered together, some bringing their children, to show their concern for the Centre.

The Strathearn Centre, which is jointly run by Strathearn association members and city employees, provides a cultural space for all communities to present their work. However, on October 3, 1996, the Director of the Service des sports, loisirs, et développement social sent a notification to the Board of Directors at Strathearn stating that the contract to jointly manage the Centre would not be renewed. Questions of the motivations of the Service plagued the community members as they sat uneasily listening to the city's confus-

ing and unjustified actions unearthed.

"The non-profit Strathearn association is made of 200 community groups and individuals, like the Iranian Community Centre, and Heritage Montréal..." explains Rebecca Scott (general manager of the Playwrights' Workshop). "There was an agreement between the association and the employees of the Service to jointly run the facilities, an agreement that gave either parties the option not to renew."

The Centre's Board of Directors is composed of both city employees, who are appointed by the city, and the association members, who are elected from the community. During the past eight months, "the Board members from the city have threatened the other members with blackmail, and intimidated them until the Board was rendered non-functional," continues Scott.

"A representative from the city who sat on the Board took charge... and changed the structure of the employees to a hierarchy. One woman from the Board wrote a letter to the city because she was concerned about the changes to the structure. She received a letter from the city threatening to sue her.

"[In addition], if they objected to these changes, the city threatened the Board members that they would cancel financial aid immediately, and the Board members would be sued for their inability to pay rent, etc."

As a result, the Board, in disarray, was unable to fulfill its responsibilities. The tension initiated by the city employees was used as the foundation for the cancellation of the agreement between the city and the association.

"We do not question this action," says Kowaluk. "We do, however, seriously question the intentions of the employees of the Service, [and] the manner in which they have conducted themselves over the past eight months."

"Consequently," explains Kowaluk, "the Board, under pressure from the city, voted for a management committee... which includes two members from the Board, one city member, and the present director Diane Sylvestre." Sylvestre is also appointed by the city.

Although a separate, but not unrelated, issue, is that Sylvestre has, without authority, terminated the agreement the Board had with the Playwrights' Workshop, a play development centre based at Strathearn.

"The Playwrights' Workshop was one of the founding members in changing the elementary school into the community Centre," stresses Scott. "We had an agreement with the Strathearn Centre that for the use of the theatre we would contribute to the Centre, and work with the community members on theatrical performances. The Workshop depends on this agreement, and now they have canceled the agreement. This puts us in a very precarious situation."

Unfortunately, Diane Sylvestre has been unavailable for comment, which emphasises the lack of communication that exists on the part of the Service.

Although currently unconfirmed, rumours of privatising the Centre have been circulating. "It seems so planned and intentional to destroy the structure of the Centre [that] one would think they are doing it for some purpose," says Scott. "Privatisation seems logical... The Service may sell the Centre for a profit making venture... [and] prices will become exorbitant. We know the agreement will be annulled after Dec. 31, but there is no indication as to what will happen after that."

The Strathearn Centre has built a strong reputation in pro-

viding an outlet where local artists from a variety of ethnic backgrounds and communities can display their work. "The Mission Statement and Philosophy of the Centre interculturel Strathearn... is to offer a centre that would celebrate ethnic and cultural diversity within the city of Montréal," explains Kowaluk. "The community also put forth the idea [of]... creating a unique pilot-project: a centre democratically run by a Board of Directors elected by a large membership of community, artistic and ethnic organisations and individuals."

Evidently, the Service has not honoured their commitment to the Statement. Kowaluk points out, "I think that the underlying problem is that the bureaucrats want to run it like bureaucrats."

For members of the association, the Workshop's experience with the Centre is indicative of the worse case scenario — a complete dissolution of nearly six years of hard work and commitment to the Centre. "The Strathearn Centre is symbolic of what Montréal should be with everyone working together," reflects community member Anna Campbell of the opera production group Opera Midi. "There should be more of these places, not less."

THE WEIGHTED SCALES OF JUSTICE

Institutionalised racism, police brutality and the case of Mumia Abu-Jamal

by kerikosuri

15 years ago, Mumia Abu-Jamal was driving a cab when he saw a police officer beating his brother on the street. It was later ascertained that Abu-Jamal's brother had been stopped by officer Daniel Faulkner for a traffic violation. Mumia stopped the cab and rushed to his brother's defense. During the struggle, Mumia was brutally beaten by Faulkner and shot in the stomach. Several witnesses testify that following the shooting of Mumia, they saw a man rush to the scene and shoot Faulkner.

Mumia was found hunched over in a pool of blood when backup police arrived at the scene. While recovering in the hospital, he was handcuffed and charged with the first degree murder of Faulkner.

As an award-winning journalist, Mumia Abu-Jamal was instrumental in exposing the corruption of the local Philadelphia police force and government. Even at the early age of 13, when then-governor of Alabama George Wallace's support of segregation was at its strongest, Mumia was an active protester.

Abu-Jamal's writing sought to directly challenge such institutionalised racism. He achieved widespread popularity, serving as the "voice of the voiceless." Even during his imprisonment, Mumia has succeeded in publishing two books



addressing the struggle against racism and political prejudice: *Survival is Still a Crime* and, most recently, *Live from Death Row*.

Abu-Jamal's pending case was the backbone of an event organised by the Black Students' Network (BSN) on November 1. A panel at the event discussed institutionalised racism and police brutality, and emphasised Abu-Jamal's case as a glaring example of a government and judicial system rife with racism.

Included in the panel were Lydia Wallace, Abu-Jamal's sister; Abdul John, a member of the Concerned Citizen of the Friends and Family of Mumia; Ellen Gabriel, from Kanehsatake; and Yves Marceau, former head of the Québec Prisoners Rights Group.

Jamie McGowan, a Montréal who's been supporting Abu-Jamal's case, organised the event in collaboration with

BSN.

According to McGowan, the conference was intended to address the "the systematic pattern of police and society as a whole and how they relate to minority and oppressed people."

During the panel discussion, Gabriel addressed the 1990 Québec government-initiated police invasion of Mohawk Nation territory in Oka. When Mohawks protested the proposed expansion of a golf course onto Mohawk land, then-Premier Robert Bourassa de-

ployed the Sûreté du Québec to squelch the "uprising," and the situation degenerated into a standoff.

During the confrontation, an officer was shot and killed. Police reacted by invading the community, trespassing onto citizens' homes without warrants, taking belongings and harassing people.

This incident is indicative of the attitude of the federal and provincial governments and police authorities towards aboriginal communities. The legacy of the invasion lives on and has been reinforced by ongoing attacks in Ontario and British Columbia as recently as last year.

In Oka, the police were dispatched to 'maintain order,' but instead their actions backfired, and this leaves Gabriel questioning the role of police.

"I don't think any words can describe the sick feeling we still

get when we see the police in our community," said Gabriel.

Another recent incident involved the death of Martin Suazo, a Hispanic man. Suazo was shot in the head by Montréal police on St. Laurent street for stealing a pair of pants.

These two cases illustrate that for our protection, we rely on forces that have a history of displaying racism and using their power to repress minorities.

But the police force is just the first link in the chain of our judicial system and its behaviour calls into question institutions from the civil courts right up to the Supreme Court itself.

Speakers at the discussion highlighted aspects of institutionalised racism with pertinent questions: Would Mumia be on death row if he was not black, a former member of the Black Panther Party and a powerful voice of dissent through his journalism?

The Trial

On Friday, July 1, 1982 the presiding jury reached their verdict: Mumia Abu-Jamal was found guilty of murder in the first and sentenced to die on August 15, 1985. The process by which the verdict was reached illustrates the blatant stripping away of an individual's rights. When Jamal read his closing statement to the jury, he was illegally forced to testify against himself. In his statement, Jamal maintained his innocence and expressed his frustration at the mishandling of the proceedings. Angry at Jamal for articulating an opinion that questioned his competence, Judge Sabo turned the defendant into a witness. This was illegal and left Mumia open to the prosecution.

Assistant District Attorney, Joseph McGill also used Abu-Jamal's former association with the Black Panther Party to argue that the jury should call for a death sentence. As well, McGill cited an article written by Mumia when he was a teenager,

where he quoted Mao Tse-Tung, writing "Political power grows out of the barrel of a gun." Such oblique references to Jamal's 'anarchist' past were used repeatedly to incriminate him, despite the fact that Jamal had, up to this point, no criminal record whatsoever.

While the prosecution portrayed Mumia as a black anarchist militant leader to an all-white jury, the biases of Judge Sabo went unnoticed by the court in which he was presiding. Not only is he a member of the Fraternal Order of Police, but he is also noted for his 'impressive' record of convictions. As a judge, Sabo has sentenced 103 people to death, 91 of whom are black. Also, statistical studies of his cases by the Philadelphia Inquirer along with statements generated by Philadelphia attorneys have posed serious questions concerning Sabo's impartiality as a judge.

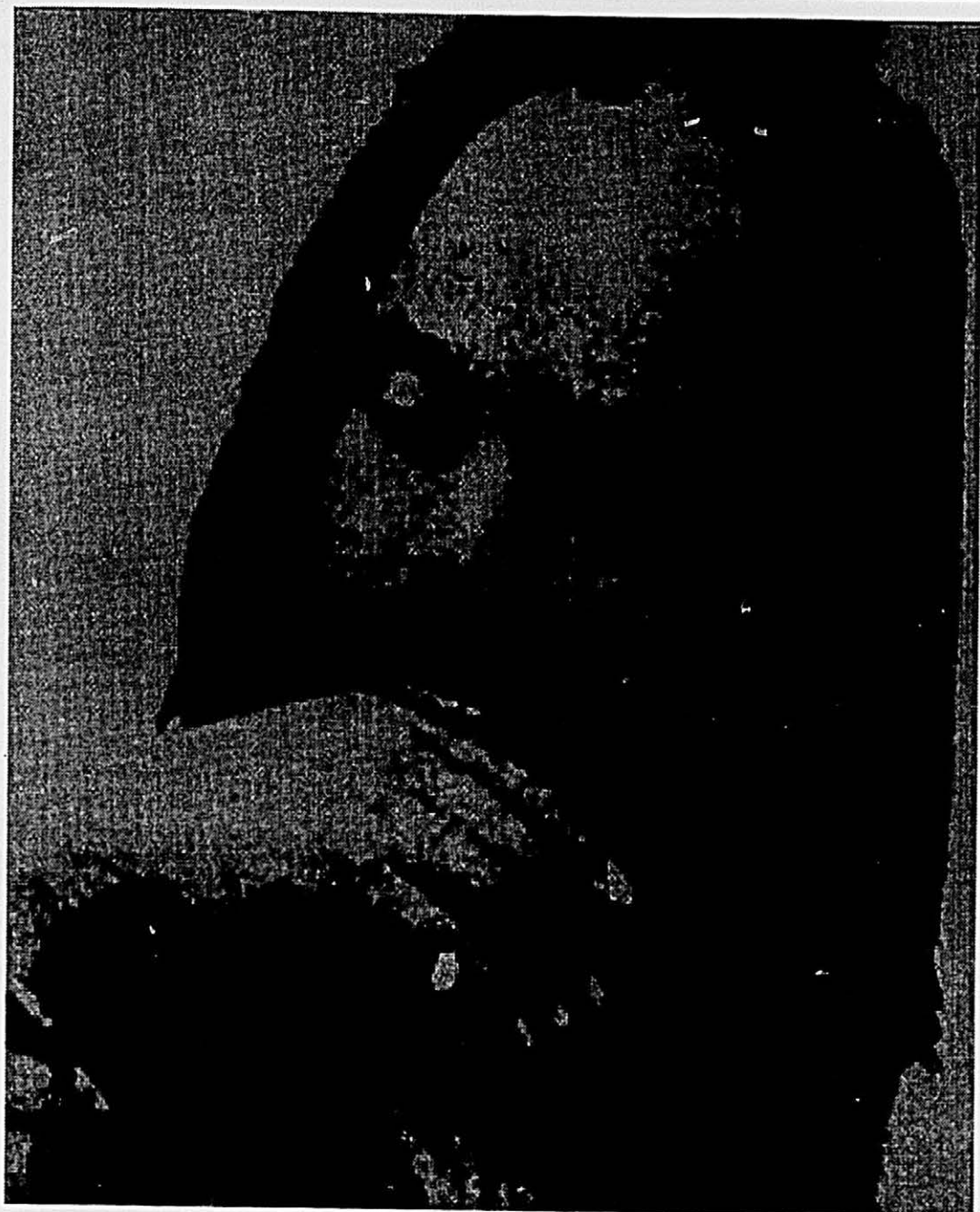
The objectivity of the all-white jury itself was also called into question. Critics point to the fact that the prosecution's motion against an all-black jury was accepted while the defense's motion against an all-white jury was denied.

Another glaring example of the bias that obscured the fairness of the trial were methods used by the prosecution to address the jurors. They were told by the prosecuting attorney that "you are not asked to kill anybody," and that Jamal would be granted "appeal after appeal and perhaps there could be a reversal of the case... so that may not be final."

Such statements served to downplay the gravity of the jury's role in coming to a verdict.

Witness: Veronica Jones

Observers of the trial cite the police manipulation of the prosecution's star witness, Veronica Jones, as indicative of a trial which silenced the truth. Jones was a prostitute present on the



street the night of the incident. Upon hearing gunfire, she looked around the corner and saw two men flee from the scene.

At the time of Abu-Jamal's trial, she was in prison on charges of robbery. Two members of the police department had told her that she would face five to ten years in prison unless she altered her eyewitness testimony. Jones, who was struggling to support herself and her children, accepted the deal.

14 years later, Jones went back to the courts to set the record straight. After Jones finished her testimony, New Jersey police arrested her on the stand on a bench warrant dating back to 1994. The charge was for a bad cheque for under \$250. Jones, however, had lived in New Jersey for over 20 months, without experiencing any police intervention until she testified.

With financial support, Jones' bail was met. On the third day of the hearings, Jones returned to the courtroom and reiterated what she had said before she was arrested. She resisted intimidation by the judge, prosecution and police in spite of her arrest.

Earlier this month, however, Judge Sabo came out of retirement and refused to admit her testimony as new evidence. He claimed that too much time had elapsed since her original testimony.

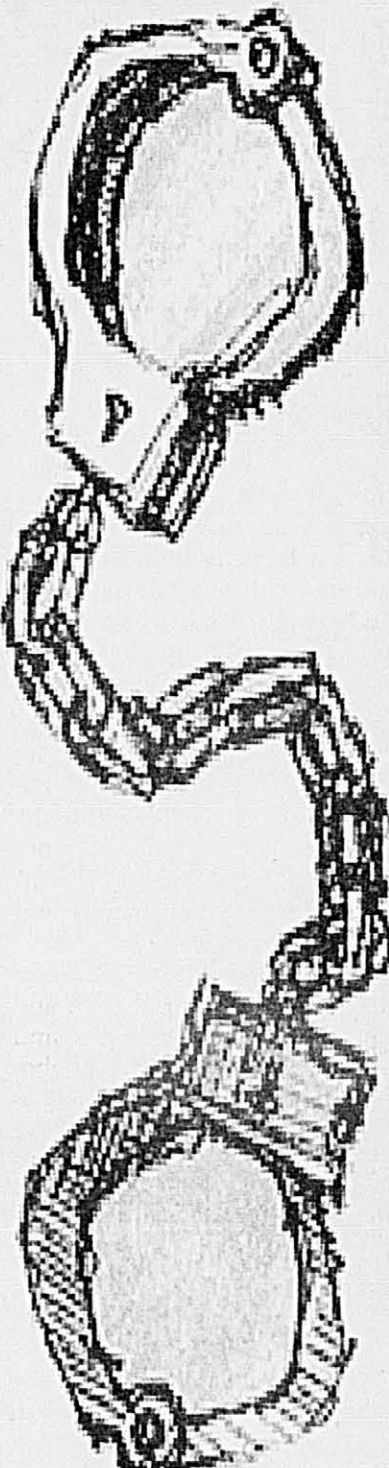
Exposed

According to McGowan, if the

trial is reopened, Jamal's brother will testify at the new trial and hopefully bring in some new evidence to prove his innocence. Jamal's brother had felt so terrified and threatened by the police, that he has remained "underground" ever since the night of the crime.

Currently, Jamal is awaiting an appeal in the Supreme Court. By winter, he will find out if justice will be served and his appeal granted. The reopening of the trial, however, hinges on the ability of the defense lawyers to provide new evidence for the trial. But with Sabo's dismissal of Jones' testimony, this could prove unlikely. The fact remains that Faulkner is dead and Mumia remains on death row.

Popular protest against the execution of Jamal continues to be a voice of resistance against injustice and political imprisonment. Last fall, a support group dedicated a full page in the New York Times to list the names of approximately 50 celebrities in support of Mumia, including Maya Angelou, Spike Lee, and E.L. Doctorow. Last summer, protests and rallies took place all over the world to support Mumia. The Foreign Minister of Germany, Klaus Kinkel wrote a letter to Governor Thomas Ridge of Pennsylvania requesting the pardon of Mumia. Unfortunately, such events have not been covered by the mainstream press. Carrying on in this tradition, people must continue to expose citizens to institutionalised racism.



INNOCENT UNTIL PROVEN GUILTY?

Four witnesses were present in four different locations along Locust Street on the night of the shootings. All of them testified that the man who fired the shot that killed Daniel Faulkner ran towards an alleyway intersecting the street. Police suppressed this evidence.

- Cynthia White, a prostitute who was present at the scene of the crime, saw a man running from the scene. She was offered the same deal as Veronica Jones - immunity from arrest in exchange for an alteration of her testimony.

- Cabdriver Robert Chobert was the closest to the scene after he had pulled up to the police car. That night, in a police report, Chobert stated that the man who shot Faulkner ran down the block (Mumia, however, remained at the curb). Police coercion caused Chobert to testify that the man who shot Faulkner was "slumped down on the curb 10 feet away."

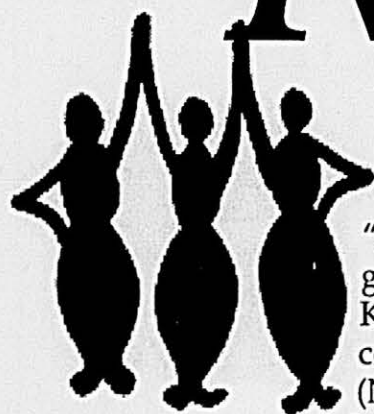
- Dessie Hightower said that seconds after the shooting, he saw a person running east down the street. Police forced him to take a polygraph test to confirm that he was telling the truth. Hightower claims that he took the test and passed. The test was suppressed by police officials.

Debbie Kordansky witnessed the crime from her window, which overlooked the street. She reported that after hearing gunfire, she looked out to see a man running down Locust street. No police follow-up was done to examine this claim.



REVITALISING THE

Judy Rebick and Kiké Roach discuss their new book,
and the challenges



by idellasturino

"It's not about offering programmatic solutions," says Kiké Roach of the book she has co-written with former NAC (National Action Committee on the Status of Women) president

and co-host of CBC's *Face-Off*, Judy Rebick. Rebick and Roach were in Montréal last Wednesday to promote their book *Politically Speaking*. In an interview with the *Daily*, and in their address to McGill students sponsored by the McGill Centre for Research and Teaching on Women, both women were quick to point out that their book is far from a recipe for quick-fix advice.

"We don't think we have the solutions yet. We think the solutions to the future of the struggle for equality are emerging out of the struggle for equality," Rebick says to the small audience.

Indeed, *Politically Speaking*, which reads as a series of conversations between Rebick and Roach on everything from the future of the New Democratic Party to identity politics within the women's movement, is all about asking the right questions — about how social movements need to work for change — and going from there.

Inspired by the Days of Action against the Harris government in Toronto and the Women's March Against Poverty this summer, both women point to the need for the women's movement to continue working with the other social movements that are also working against the current right-wing agenda across Canada.

"Society is polarising now in a way where we have to take sides ... with what's going on in Canada today, we have to take sides ... and for feminists there's only one side to take — the side of the future belonging to everyone, and to me that's the side of the Left," Rebick says.

The often different perspectives of Roach and Rebick mean that their discussions do not simply reinforce each other's political views, but challenge and enrich them. Roach, an activist from Toronto who became involved with NAC at the age of 17 and is now studying law at Queen's University, brings race and grass-roots issues to the conversations with Rebick. The interaction between Roach and Rebick in *Politically Speaking*, offers provocative ideas about where the challenges for social struggles in Canada lie. And they admit they've learned far more from talking with each other than they would have otherwise.

Politically Speaking is the accessible transcription of the distinct voices of two women as they ponder where this country and our lives are headed under the onslaught of right-wing politics.

The *Daily* had the opportunity to speak with Roach and Rebick last week about the future of NAC, the Canadian Left, coalition building and the future for young women in the women's movement.

Daily: I found the format of the book really interesting; I've never seen a book in the format of a conversation before. What was your motivation for choosing this format?

Kiké Roach: I think the format was a natural out-growth of the discussions that we had just prior to the book. We wanted to do a conversation so that both our voices could be heard distinctly from each other; I think that it's a way of getting people who might not normally pick up a political book — and might not normally want to read a sort of academic, theoretically styled book — to pick it up and read what we're saying.

I think there are a lot of people out there who are feeling frustrated and disconnected from any kind of political activity, so we want this to be a book that can both speak to people who have been in politics, but also... speak to people who would never be involved in any kind of politically active work.

People talk about the failure of communism and social democracy as a failure of economic policy but I believe it's much more of a failure of organisational policy, an inability to reach out to the new movements for social change.

- Judy Rebick

D: One of the themes which came up throughout your discussions was the need for new strategies for change in the women's movement. For example, you refer to the idea of a national child-care program and how the idea has been out there for awhile but has not picked up by the media or even some activists. Why do you think that is?

Judy Rebick: There's different reasons for different things. With child-care, I think the reason why we haven't won national child-care is a combination of three things. One is that we don't have a tradition of social rights in Canada, we have a tradition of political rights. In Europe, for example, where they have more of a tradition of social rights, all of the European countries have extensive child-care programmes because it's inconceivable for women to be in the workplace without societal support. But here we don't have those same kinds of notions of social entitlements. The second thing is that there's still — although this is changing — this notion that it's a private responsibility to have children, and if you decide to have children you

have to find a way to take care of them yourself, and also [that] it's primarily the woman's role to take care of them.... And then the third reason is that it costs money, and a lot of the formal gains of the women's movement have been ones that don't cost a lot of money.

There's different reasons for different things. I think what we talk about in the book is that we need to have a much broader strategy, that in the '80s we focused too much on single issues and we can't afford to do that anymore. We're facing a global assault and we have to have a global response, and that can only be done in coalition with other groups.

D: Kiké, you mentioned that people are tired of hearing 'Stop the Cuts,' that it's depressing to go to events which just mourn the loss of social programmes, that people need new active strategies. What kind of strategies are you thinking of?

KR: In a lot of instances it's easier for people to work toward something... rather than just to say "stop." But I don't want to send the message that resistance isn't important, because it is. At that particular moment I was talking in the

context of Mike Harris and the tremendous cutbacks to education and all that stuff, where that was the only message. I think the danger is just for us to focus on politicians and say, 'No, don't do this.' One of the things... that we hope to do [in the book] is to encourage new debate and new dialogue amongst different people who might not normally come together, for them to come and discuss some of the gains and achievements that we've gained....

As activists I think we don't take enough time out of the vari-

As activists we don't take enough time out of the various different projects that we're working on to reflect on what it is that we've learned, and try to find ways of avoiding the mistakes that we've made in the past.

- Kiké Roach



STRUGGLE

Politically Speaking,

facing the women's movement, the Left and social activism

ous different projects that we're working on, to reflect on what it is that we've learned, and try to find ways of avoiding the mistakes that we've made in the past.

A central notion in... [the book] is the notion of transforming the organisations that we already have on the Left, transforming the women's movement so inclusion — whether it be on racial lines or whether it be including women of disabilities, lesbians... — becomes something that's real and not just something we give lip service to. So that when we talk about the changes that have happened inside the National

and who is operating inside those organisations.

JR: A lot of the backlash on the Left around feminism and anti-racism has said that focusing too much on gender or race divides us. We're arguing in the book that it's just the opposite, that the only way in which the Left can be revitalised is by a profound process of democratisation, which means that the normal way in which the Left has been structured, which is the domination of white men, to put it crudely, has to be transformed or there won't be a Left.... A Left simply based on old fashioned class politics, without a genuine feminist transformation ...

you as part of the problem not the solution. It took a long time for us to learn that. I've learned that now, and most people are learning that in the women's movement. But in the Left, people haven't learned that.

I think [in the book] we've sort of modeled a kind of dialogue that we think was necessary to have because one of the effects of the right-wing attack is that we're afraid to talk about our differences — like in coalition you're afraid to raise criticisms of the labour movement, because it might undermine the coalition or vice versa. What we do in the book is say, 'You can debate differences' — and Kiké and I have quite sharp differences in a couple of places in the book — and still maintain that solidarity and that notion that what you have in common is much more important than what divides you, but that we have to talk about these differences, otherwise we're not going to get anywhere.

KR: We have a lot of Left analysis here and there about... the NDP and all this kind of stuff, but none that integrates a feminist perspective and asks the question, 'What is the impact of all these cuts, particularly on women?' There's a danger I see happening of 'Why do we need to talk about feminism today, why do we need to talk about sexism, everybody's hurting, everybody's being cut back. Aren't you, in raising these issues, just dividing people and failing to see that it's really a class problem?'

I think it's really important, especially in a reality where we see a reduced number of women participating in formal politics, and a cynicism towards government altogether, that we have women expressing what government has meant to us, what social programmes actually do to improve our lives and what we risk in losing if we don't engage. Because, definitely, the importance of government in our lives and in creating a social structure has meant much more

to women than it has for men.

D: You've been talking about the restructuring and democratisation that's needed in the women's movement with organisations like NAC. It seems like a lot in the last few years has changed towards that end. What other challenges do you think NAC has to face in terms

We're facing a global assault and we have to have a global response, and that can only be done in coalition with other groups.

- Judy Rebick

of keeping up that move toward more inclusion, representation and democratisation?

KR: There's a major challenge to be dealt with in terms of how they incorporate younger women into the movement. There are very few places where many [young] women feel they can have an actual impact on what's happening to us politically, and where we can articulate issues that actually address the feminist agenda.

We do see pockets of activism in younger women, like younger women trying to organise unions in the service sector. But there's almost a total disconnection between the feminists who went before, and us here today. A lot of us, I think, recognise that a lot of gains were made... but there's an uncertainty, given the economic precariousness of everything, about what our agenda really is. We know that things look really good on the surface, but rapes continue, assaults continue, and the sexism operates in a much more sophisticated and sort of intricate level, and we really haven't trained our minds yet to figure out how to unpack that. I think we have a lack of areas and avenues where we actually meet to discuss these issues and... what's actually going on in our lives.

There's a huge disconnection for younger women who leave the campus, for example.... If you're out there in the work world, and you're a young woman, where are you going to go? Where are you going to go to get fed as a feminist? That's a huge challenge that organisations like the National Action Committee should be taking up.

JR: Because so much of what we have to do now is coalition work, particularly taking on the right on all sorts of issues, it's very hard for women's groups to get recognised as such. In the Days of Action, for example, they would never have happened without the 20 years of coalition work that we have done between the women's community and the labour movement. Underneath this coalition is the coalition of women that's been building for 20 years, and yet it's not visible, right? Even I do it, even I sort of forget to tell people that the co-chairs [of the Days of Action] are women. I think one of the reasons for the success in Toronto was the fact that the two co-chairs

were women, because both of those women have had a long history in the women's movement.

[But] I think in a way it is visible, because I had this amazing experience: I was on this right-wing talk show in Calgary, and three guys phoned, and one of them said, "Judy Rebick, I used to despise you." Now I get this a lot, you know, that they used to despise me when I was president of NAC, but now they like me because I'm on *Face-Off*. But that's not what he said. He said "I've changed my mind because I see that it's the women that are resisting this right-wing agenda and so I've changed my mind about feminism." So maybe it's not so invisible, because people are seeing that women are actually at the centre of the resistances and that the women's movement has had an influence.

I think that it's going to be harder and harder for the women's movement to appear as a movement publicly. I think of when Mike Harris made that incredibly sexist comment about how the reason there's hungry children isn't because of cut-backs, it's because 'when I was a kid our mothers stayed at home.' But I didn't notice women's groups being quoted on that. Women politicians, yes, but the media is not going to women's groups even on something like that which is specifically an issue of sexism; they're going to academics, they're going to politicians.

I think we're going to have more and more difficulty being heard as women's groups and that becomes a problem in terms of women knowing about how to get involved.

"This story is very, very old. This very, very old story that it's all about making a situation in society where:

Them that's got shall get

And them that's not shall loose

And that's what Mike Harris said

And he's still in news

Conrad Black may have

And Lucien Bouchard may have

But God bless the child that's got her own

That's got her own

It's a really strange feeling to be thinking that 'yeah, what has changed?' Because we're hearing the same old story being played out again and again and again. I came across the words not too long ago of a man named Willy Lynch, who was a slave-owner who wrote as far back as 1712 that he had a programme to control slaves on plantations. He shared this programme ... with other plantation owners because they were having problems, the slaves were revolting... His advice ... was that the trick to control was to play up people's differences, the differences amongst slaves, and get them to think that their differences were a source of friction and conflict so that trust could not be created."

- Kiké Roach speaking at McGill.

Action Committee, we've achieved some of those changes, of striking down the barriers of racism and other things. We still haven't even... finished that project, it's just right at the beginning. And so bringing those kinds of insights we've made inside the Committee into other movements, like the labour movement, to other movements that are working for social change, is something that we want to happen so that there's an intertwining of insights made in one sector to others.

We're saying that if the union movement, the labour movement, other movements are going to revitalise and be able to provide all these other programmatic solutions and the 'grand vision,' then they're going to have to change the way their organisations actually operate,

[won't be] a successful one.

People talk about the failure of communism and social democracy as a failure of economic policy but I believe it's much more of a failure of organisational policy, an inability to reach out to the new movements for social change and to integrate what they stand for — which is bottom-up politics, not top-down politics, and which is inclusive politics, not hierarchical patriarchal politics.

Obviously, there are global forces as well, like if you come as a Western feminist to a meeting with Third World feminists and think you have the answer for them, they're not going to talk to you; they see



THE NEW RENAISSANCE MEN

Al Pacino and Steve Buscemi see what the camera looks like from the other end

by iranayman

Just because an actor has been hanging around film sets for several years doesn't mean that she or he will make a good director. That would be like saying that somebody who has been working on a car assembly line bolting doors to bodies for decades is ready to design automobiles. It doesn't logically follow.

On the other hand, most of the directors working in Hollywood today are, not to put too fine a point on it, hacks. Anybody who can breathe new life into what is fast becoming a moribund entertainment industry is welcome to take a stab at it.

Two actors, Al Pacino and Steve Buscemi, have recently directed their first feature films (*Looking for Richard* and *Trees Lounge*, respectively). Although sharing some common first director problems, the films couldn't be more different.

Looking for Richard is a

deconstruction of Shakespeare's *Richard III*. Scenes from the play (apparently not performed on the stage, but enacted specifically for the film) are interspersed with meetings with the actors, interviews with famous Shakespearean actors and experts who talk about different aspects of the play, and interviews with people on the street about the importance (or lack thereof) of Shakespeare's plays to modern society. *Trees Lounge* is a moody character piece focusing on the lives of several people who hang out at a local dive, the Trees Lounge.



Buscemi's film suffers, as many first films do, from a meandering, too loosely structured narrative. Although the focus is very much on his character, Tommy, he frequently cuts away to scenes of other characters. It's sometimes hard to follow the different threads he weaves (al-

though most of them do come together in the film's powerful closing scene).

There is also a scene where a character dies, even though he was only introduced to the audience in a short scene a minute earlier. It's hard to know how Buscemi wants the audience to feel about the character (even though the other characters seemed to like him); here, again, a closer attention to the structure of the narrative would have resulted in a much more effective story.

Looking for Richard has a different problem which often plagues first films: intrusive technical embellishments. The climactic battle of the play, to take the most egregious example, is flooded in red, an effect which didn't work when Hitchcock used it, and certainly doesn't work here. Pacino also continues to cut away from the play to the rehearsal (most often for comic effect) long after it has stopped being effective.



Also, at the beginning of the film, Pacino poses a question: What is it about this extremely

difficult play that makes it the most produced of Shakespeare's works (even more than *Hamlet* or *Romeo and Juliet*)? Curiously, although many actors talk about details of the play, they never come close to directly answering why it is

so attractive to actors, leaving the original question unanswered.

As you might expect, the main strength of both films is the acting. Pacino is criminally watchable as Richard; when he is in character on screen, the film really comes alive. (By way of contrast, when he appears as himself, his bonhomie seems forced, as if he's playing Al Pacino, a part he doesn't have a good grasp of.) For the most part, Pacino is working with excellent, experienced actors, and the performances reflect a great dedication to the craft. The big-

gest surprise of the film is that he gets a credible period performance out of Winona Ryder, an actor who had defeated Francis Ford Coppola and wrestled Martin Scorsese to a draw.

Buscemi's meandering script does give his actors (including Anthony Lapaglia, Carol Kane, Daniel Baldwin and many lesser known but perfectly cast performers) a lot of room to develop their characters. The dialogue is naturalistic and the conflicts seem to arise naturally out of the characters; the performances are heartfelt.

Despite its problems, *Looking for Richard* is an exuberant, joyful film which will appeal to anybody who has the least interest in Shakespeare or the craft of acting. *Trees Lounge*, on the other hand, is an understated (perhaps too much so: some of the intended humour of the story is so understated it disappears) character study which, in its own quiet way, is powerfully moving.

Surprise, surprise. As directors, Buscemi and Pacino turn out to be credible automobile engineers.

Looking for Richard and *Trees Lounge* are in theatres now.

Maestoso CD reviews

DJ Honda
(Epic)

Hip hop music hasn't exactly been breaking barriers of late. There's even a song on the new DJ Shadow album called, appropriately enough, "Why Hip Hop Sucks In '96." Even though wack rappers are coming out of every corner these days, it's nice that the people who actually write the music are finally getting recognition for the studio work they put in. Producers now receive as much if not more credit than the people who rap over their beats. Enter DJ Honda, a producer from Japan whose new record features Guru, Redman, The Beatnuts, Fat Joe, The Alkaholiks, Common, Grand Puba, and, oddly enough, Biz Markie.

The tracks are kind of short, but the music is tight, with warm Rhodes and Honda's expert scratching laid over competently-deployed beats and samples. DJ Honda may be from Japan, but his basement is obviously full of East Coast hip hop records, so fans of rolling West Coast beats may want to look elsewhere. Honda's tracks are solid, but unlike The RZA (Wu-Tang Clan) or DJ Premier (Gang Starr, Jeru Damaja), he doesn't have a trademark sound identifiable as his own. That's OK

though, since this is only his first record and he's already proven to be miles ahead of almost every else in the game. Excellent contributions from The Alkaholiks and Redman, as well as an old school breakdown with Biz Markie, make this a thing of top value.

-robjoanisse

Ford Pier — *Meconium*
(Wrong Records)

Ford Pier, as well as being a keyboard virtuoso, is a member of the BC punk band DOA. Does this solo project mean the end of DOA? For humanity's sake, let's hope not. Ford's new album is titled *Meconium* and the title seems quite representative of the content. Distracted by projects such as



DOA, Ford's solo work has been delayed and the album contains work dating back as far as 1989.

During the interval between composing and recording, Mr. Pier obviously did not save all

his pennies for recording equipment, which may result in his work being seen as flawed in the eyes of listeners accustomed to more polished recordings. DOA fans expecting to hear more of the same from Ford Pier may be disappointed to discover Ford now carries an acoustic guitar while ranting about such wacky things as banana conditioner and misguided relationships.

Although the album will be criticised for lacking DOA's patent musical ferocity, it does contain more than its share of incessant vocal noise. The listener is forced not only to put up with grown men continually shrieking 'Hee-Haw' on "Donkeys," but is teased to the point of suicide upon hearing Ford scream 'Kill the Intolerant' seven times in a row in his six minute, 41 second 'master-

piece' of the same title. Songs such as "Pinch" capture what is the Ford Pier 'musical genius'. So what if he steals lyrics ("I wanna be sedated") from a musical poet along the likes of the

esteemed Joey Ramone? (Doesn't everyone?)

Ford ends his linear notes by promising that "the next one will be better." Frankly, I won't be holding my breath.

— jamesdavies

Fleshpaint — *Imitate Yourself*

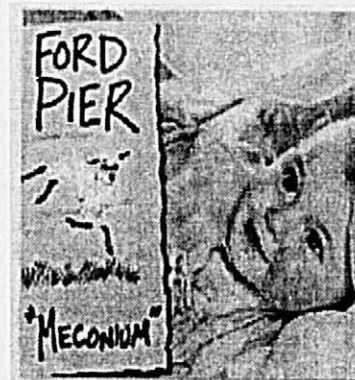
(Sourmusic/ TOX Records)

Fleshpaint stares back from the other side with dull eyes from hell's recording studio. There, originality is not cool, art is bourgeois, and creativity is meaningless. What else would be produced than monotonous, antithetic rock.

Although obviously evil, *Imitate Yourself* does not dwell on the most recognisable motifs of darkness. Owing much to the rigid formalism of avant garde movements and traditional classical methods of thematic repetition, each track is brittle and heavily structured, a clear nugget of crystallised bile.

For instance, "empty rooms" is based around a sparse, ascending chromatic of guitar-like 'thrums'. Every couple seconds a metallic grating fills out the tune. Together they form a ghastly parody of an instrumental track. With talent like this, any sound becomes hideous.

The tracks would be unbearably dry without the unrelenting vocals: inarticulate strings of words, the sleep mutterings of a biker club. And they haven't heard of instruments, just dig-



tised rock and metal sounds and skull-expanding low frequency fuzz.

Nothing about this music

is good, but it is aggressive. I respect it. Either by Dada or by Ministry imitation, Fleshpaint has succeeded as an antisocial musical asshole. If this turns you on, then spend your damn money.

— mulleinbuss

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INTERNATIONAL EMPLOYMENT GROUP

Events



Thursday, November 21

• Yellow Door presents an evening of poetry readings. Admission \$3.20h.

Friday, November 22

• Yellow Door presents an evening of folk music featuring Rob Lutes and Steve Burlink. Admission \$3.20h.

• CKUT, the East Timor Alert Network and Amnesty International present "East Timor: The struggle for self-determination" with Constancio Pinto, a Timorese activist in exile. Concordia University Visual Arts Building (1395 René-Lévesque W.) room 114, 19h30. Info 848-7443.

Saturday, November 23

• Yellow Door fundraiser. Double Bill! Jacky and friends and Raise It! Admission \$5.20h.

Sunday, November 24

• Yellow Door presents blues performer Lester Quitao. Admission \$6 students \$8 general.

Tuesday, November 26

• Canadian Independent Film Caucus' annual fundraising auction. Bistro 4. on St. Laurent. Admission \$3.20h.

Ongoing

• NDG Food Depot collecting non-perishable food for X-mas baskets. Donations to 2121 Oxford St. near de Maisonneuve.

• Heridan — McGill Women's Literary Journal is accepting prose, poetry and graphic art. Deadline: December 21. Submissions may be dropped off at the McGill Women's Union (Shatner 423).

• McGill Women's Union collecting food items for Project Chance, a housing project for single mothers in school. Drop off box at the Women's Union (Shatner 423). Info: 398-6823.

• CLSC René-Cassin urgently needs volunteer drivers to safely transport the elderly to medical appointments. Info: Jo-Ann LaValliere, 488-9163, ext. 351.

• The Sexual Assault Centre of McGill Students' Society offers a confidential listening Help Line, 398-8500, 18h-24h, 7 nights/week. Free support groups, information, and referrals are available. Info Line: 398-2700.

• Congregation Shaar HaShomayim seeks volunteers for meal delivery to seniors. Info: Rona Rochweg, 937-9471, local 155.

• The Cancer Research Society needs volunteer gift wrappers. All funds go towards cancer research. Info: Nancy, 861-9227.

• Tel-Aide listening service needs volunteers. Info: 935-1105.

• Network of Hope Brain Tumor Support Groups on first and third Monday of every month at the Montréal Neurological Hospital (3801 University), 19h-21h45. Info: 398-1916.

• The Sexual Assault Centre of McGill Student' Society seeks male facilitators for a support group for male survivors of sexual assault. Info: 398-2700, 10-17:30h, Mon-Fri.

• The Canadian Studies Graduate Students' Association announces a call for papers for the Third Annual Canadian Studies Conference. Submissions welcomed from all graduate students in all fields who are interested in the study of Canada. Deadline for abstracts is Friday, December 2. Info: 398-2974.

• Head and Hands needs volunteer tutors for high school students. Subjects covered include French, English, Math, Science, etc. Info: 481-0277.

• If you would like to volunteer to be trained as a literacy tutor, contact Literacy Partners of Quebec at 931-8731 ext. 1413.

• Afternoon and evening bereavement support and self-help groups are being offered free of charge for anyone who has suffered the loss of a family member or friend. Info: 398-7067.

• Loaf Organic Food Co-op orders produce and bulk dried goods on Mondays, 14h30-18h30, at 3647 University. Info: 398-7432.

Beyond

• Soirée De Solidarité Avec Les Zapatistas with two videos. Friday, November 29. 19h. Centre Strathearn, 3680 Jeanne-Mance, 4th floor.

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PART II A lecture in two parts by
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